

"SPEARHEAD FROM SPACE"

by

Robert Holmes

EPISODE TWO

AAA 1969 TX:

TX
w/1/70

OPENING TITLES ON FILM

F/O

F/I

TELECINE I:

Ext. Woodland. Day.

Reprise of the final
moments of Episode One,
as DOCTOR WHO collapses:

N.B. PICK UP FROM:-
MUNRO bursts into
the clearing.

FORBES: Who told you to fire you
stupid.....

M.7 (repeat)

MUNRO: What happened?

FORBES waves his
carbine indicating
DOCTOR WHO. MUNRO
stoops over the body.

MUNRO looks furiously
at FORBES.

FORBES: (DEFENSIVE) Gave us no
warning sir.

MUNRO: How could he with his mouth
taped?

MUNRO inspects the DOCTOR again, carefully removing the tape from his mouth.

FORBES: Is he dead, sir?

MUNRO: Get a stretcher party on the double.

FORBES: Right, sir.

MUNRO bends over the DOCTOR again and on his prostrate form.

END TELECINE I.

MUSIC 8
"End of sequence.
What happens now...?"

SET UPS: E, C

1. 1 E I. INT. HOSPITAL FOYER. DAY.
CMS MUNRO

(ON THE SOUND OF A CAR ARRIVING. MUNRO IS WAITING NEAR THE WINDOW. A CAR DOOR SLAMS. MUNRO NERVOUSLY TUGS AT HIS TUNIC AND TURNS TO THE DOORS AS LETHBRIDGE STEWART ENTERS. HE THROWS A SNAPPY SALUTE WHICH THE BRIGADIER RETURNS COLDLY)

2. 2 C
CM 25 BRIGADIER: Well, Munro?
MUNRO/BRIGADIER

MUNRO: There was a raid, sir. They tried to get him away ...

BRIGADIER: And succeeded.

MUNRO: Not entirely. He got away in the confusion and made for that police box -

BRIGADIER: And was shot by one of our sentries?

3. 1 E Cont'd
CMS MUNRO MUNRO: Yes sir. You authorised them to fire, sir. It was a very confused situation - the man panicked and ...
4. 2 Cont'd
CM2-S BRIGADIER: Alright, alright where
MUNRO/BRIGADIER is he now?
- MUNRO: This way, sir.

SET UPS: C, D, E, A

5. 1 C /DOLLY 2. INT. HOSPITAL PRIVATE WARD. DAY.
DOLLY

TIGHTEN ON WHO
ZOOM OUT to see E.E.G.
machine f/g NURSE b/g

(DOCTOR WHO IS ON HIS
BACK IN BED, SHEETS
UP TO HIS CHIN, STILL
UNCONSCIOUS. HENDERSON
AND THE NURSE ARE
TAKING AN ELECTRO-
ENCEPHALAGRAM)

HENDERSON: Extraordinary! Look
at this.

PAN with NURSE
TRACK OUT for 2-S with
HENDERSON

(SHE MOVES ROUND TO
LOOK AT THE GRAPH)

It's not registering. The brain is
completely inactive.

See BRIG. enter b/g R.

(MUNRO AND THE BRIGADIER
ENTER)

PAN BRIG. to WHO

BRIGADIER: How is he?

(NURSE EXITS)

HENDERSON: See for yourself.

(THE BRIGADIER LOOKS
CLOSELY AT THE STILL
BODY OF DOCTOR WHO.
HE LOOKS UP, SLIGHTLY
ALARMED)

BRIGADIER: Not dead surely?

HENDERSON: No.

PAN BRIG. lt.
into 3-S with
HENDERSON

BRIG/MUNRO/HENDERSON

BRIGADIER: (LOOKS AT DOCTOR WHO)
Unconscious?

HENDERSON: He's more unconscious
than anybody I've ever seen. Look
at this E.E.G.

MUNRO: E.E.G?

(HENDERSON INDICATES
THE MACHINE)

6. 2 D on graph
PAN with graph paper
for CMS MUNRO

HENDERSON: This registers the
electrical activity of the brain.
Normally this line fluctuates con-
siderably even when a patient is
unconscious.

(HE HANDS PAPER TO BRIG., HE
HANDS IT TO MUNRO)

MUNRO: Not a lot going on, eh?

HENDERSON: Nothing whatsoever.
Completely passive.

(TURNING TO LOOK AT WHO)

7. 3 E
3-S
BRIG. L/WHO/HENDERSON

BRIGADIER: Perhaps that bullet
has done more damage than you
suspected?

HENDERSON: No, that only left a
slight burn across the scalp. It
can't account for this condition.

BRIGADIER: Then what is the cause?
Could it be shock?

HENDERSON: Could be but I doubt
it. He's in such a deep coma that
I'd say it was self induced.

8. 4 C
CU BRIGADIER BRIGADIER: Is that possible?

9. 5 A DOLLY
2-S BRIG/HENDERSON
HENDERSON SITS f/g
at table. (HEND. MOVES & SITS AT TABLE)
HENDERSON: For you or me, no.
But we're dealing here with a
completely alien physiology. All
I can do is guess.

BRIGADIER: Is it safe to move him?

HENDERSON: I honestly don't know,
but I'd advise against it.

(LETHBRIDGE STEWART
TAPS HIS SWAGGER
STICK AGAINST HIS
PALM THOUGHTFULLY.
A BEAT)

BRIGADIER: Very well. You'll
keep me informed of any change in
his condition?

HENDERSON: Of course.

BRIGADIER: Thank you.

CRAB R. to hold
3-S with MUNRO as
BRIG. moves L.

(HE TURNS, NODS TO
THE CAPTAIN TO
FOLLOW HIM)

HENDERSON: Oh, by the way!

(THEY TURN AT THE DOOR)

BRIGADIER: Yes?

HENDERSON: We found this in his
hand when he was brought in.

(HE HANDS THE BRIGADIER
A KEY)

We had to prise his fingers open.
He was really hanging on to it.

BRIGADIER: Yes, he would do.
Thank you very much Doctor ...

(HE SLIPS THE KEY
INTO HIS POCKET.
HE AND MUNRO EXIT)

SET UPS: D

10. 1 DOLLY
LA 2-S THRU LEGS OF
GUARD.
TRACK to L. of GUARD
see ammo box f/g

3. INT. HOSPITAL FOYER. DAY.

/Some corner to play this sort of scene/

(A UNIT SOLDIER IS
STANDING GUARD OVER
AN AMMUNITION BOX.
LETHBRIDGE STEWART
AND MUNRO ENTER)

BRIGADIER: The police box is on
its way back to Headquarters, so
you can double the guard here.

MUNRO: Very good, sir.

BRIGADIER: Where is this meteorite
your chaps found?

MUNRO: Here sir.

THEY KNEEL FOR
CM 2-S.

(MUNRO MOVES TO GUARD.
HE TAKES THE LID OFF
THE AMMUNITION BOX.
THE BRIGADIER KNEELS
DOWN BESIDE HIM)

MUNRO: All we could find, sir. It
must have broken up when it hit the
ground.

11. 2
CU 'METEORITE'

(LETHBRIDGE STEWART
TAKES OUT A PIECE
OF SHINY MATERIAL.
IT LOOKS SOMETHING
LIKE ROUGHLY FUSED
GLASS)

BRIGADIER: (SURPRISED) It's ...
light. Very light.

MUNRO: Some sort of plastic, sir?

GO UP WITH IT
FOR CU BRIGADIER

(LETHBRIDGE STEWART
NODS, SNIFFING AT
IT DUBIOUSLY BEFORE
RETURNING IT TO THE
BOX)

BRIGADIER: Possibly. I'll take
it back with me. Have it taken to
my car.

12. 3 D
2-S fav. MUNRO

MUNRO: Yes sir. (MUNRO NODS TO
SENTRY HE TAKES
AWAY AMMO BOX)

BRIGADIER: Keep a twenty four
hour guard. It's possible these
people might try again.

MUNRO: Right sir.

BRIGADIER: Anyone get a good look
at them?

MUNRO: We've got a picture of one
of them. He was here earlier,
posing as a reporter.

(HE PRODUCES A PHOTOGRAPH.)

13. 4
CU PHOTOGRAPH

INSERT: STILL PICTURE
SHOWING CHANNING STANDING
NEXT TO LIZ)

BRIGADIER: How did you get this?

14. 3 Cont'd
2-S BRIG./MUNRO
fav. MUNRO

MUNRO: I checked on all the Press
men sir. One of the photographers
took that shot when you arrived
with Miss Shaw. Doctor Henderson
says this mad lead the raiding
party.

BRIGADIER: (HANDS PHOTO BACK)
What about the others?

MUNRO: Only got a glimpse of them
sir. There was something odd about
their faces.

13. 4 Cont'd

CU PHOTO OF CHANNING

(HOLD ON THE PHOTO
OF CHANNING)

MUSIC 9
Sting & into
"Something
funny going on
in plastics
factory."

TELECINE 2:

Ext. Plastics Factory.
Day.

We see a young man,
RANSOME, drive up to
the factory gates.
He stops his car and
looks up at the sign
'Auto Plastics' on the
gates.

He heaves a determined
sigh and drives on
through the gates and
into the factory yard.

Int. Plastics Factory.
Day.

We see the automated
machinery of the
plastic factory in
action. Various parts
of plastic dolls being
extruded, arms, legs,
torsos ... In eerie
and rather sinister
process.

We see RANSOME being
led through the factory
by a PRETTY SECRETARY.
As they come close to
the camera RANSOME stops
and looks around.

RANSOME: Lot of changes. You're
new aren't you?

He smiles at the GIRL.
Her pretty face remains
impassive. She turns
and walks on. He
follows.

NEW ANGLE:

The far end of the factory floor. The GIRL leads RANSOME in. He stops again outside a door with a Strictly Private notice on it.

MUSIC 9
Cont'd

RANSOME: That's my workshop - or rather it was!

He looks at the GIRL for an explanation.

RANSOME: What the devil's been going on here?

The GIRL turns abruptly and walks on. RANSOME remains for a moment looking puzzled and slightly angrily, around the factory. He turns and follows the GIRL. As he does so we lose him and ZOOM IN to see CHANNING watching him across the factory floor.

END TELECINE 2.

Rpt Sting

SET UPS: A, B, & 2 CAMS

14. 1 A HANDS ON INTERCOM
TILT UP for
MCU HIBBERT

4. INT. FACTORY OFFICE. DAY.

(HIBBERT, A MAN OF ABOUT FORTY TO FORTY-FIVE, IS SEATED AT HIS DESK. HE IS TALKING INTO HIS INTERCOM)

HIBBERT: Yes - send him in.(cont ...)

(HE FLICKS OFF THE INTERCOM AND SITS BACK IN HIS SEAT. THERE IS A BRIEF PAUSE THEN THE DOOR OPENS AND RANSOME ENTERS, CARRYING HIS BRIEFCASE)

15. 2 B

HIBBERT head &
shoulders L.f/g
door b/g

HIBBERT: (cont) John - come in ...
We weren't expecting you.

RANSOME FWD to desk

RANSOME: Weren't you?

(HE TAKES A LETTER
OUT OF HIS BRIEF-
CASE AND SLAPS IT
ON THE DESK IN
FRONT OF HIBBERT)

What's all this about?

HIBBERT: The letter explains
everything.

RANSOME: It explains nothing!

(HE PRODUCES A MOVING
DOLL AND DUMPS IT ON
HIBBERT'S DESK)

When I invented this doll you
promised me full backing. You sent
me to the States to interest the
Americans in joint production. You
said if it all worked out you'd
make me a partner ...

(HE PRODUCES A BATCH
OF PAPERS)

ZOOM IN to
MCU RANSOME

Well - here it is! Agreements all
ready to sign ... advance orders,
the lot! And what do I find on the
mat when I get home? A letter
giving me the push!

(DURING ALL THIS SPEECH
HIBBERT HAS BEEN SITTING
MOTIONLESS AND IMPASSIVE)

16. 3 A/2 CAM SET UP/
MCU HIBBERT

We worked on this pocket together.
You helped me finish the designs.
Now you put the chop on it, just
like that ... For heavens sake man,
you owe me some kind of explanation.

17. 4 B
MCU RANSOME (HIBBERT BEGINS TO LOOK
as for Shot 15 DISTRESSED)
18. 3 A Cont'd
MCU HIBBERT HIBBERT: There were reasons for
the decision - excellent reasons....
I can't explain.
19. 4 Cont'd
MCU RANSOME ANN OLE: Why not? Why can't you?
20. 3 Cont'd
MCU HIBBERT HIBBERT: We've.....we have changed
our policy.
21. 4 Cont'd
MCU RANSOME ANN OLE: That doll was the best
thing we ever came up with - you
can't see it if there was a fortune
in it.
22. 5 A
MS HIBBERT (HIBBERT STARTS TO LOOK DAZED
HIBBERT'S HEAD)
PAN INTO 2-S
with RANSOME HIBBERT: It's the new policy. We've
got a new policy.
RANSOME: What's happened to this
place? Most of the staff gone.
Security notices.....
HIBBERT: We're developing a new
process...it's all very secret.
We've changed everything.
RANSOME: I'll say you have. The
whole layout of the factory floor
is different. And my workshop - what's
in there now?
23. 6 B /2 CAM SET UP/
CU HIBBERT HIBBERT: Stay away from there,
John!
24. 7 A /2 CAM SET UP/
CU RANSOME ANN OLE: But what about my equip-
ment?
25. 6 Cont'd
CU HIBBERT HIBBERT: We....we will send it to
you.
26. 7 Cont'd
CU RANSOME ANN OLE: (FURIOUS) Just like
that.
27. 6 Cont'd
CU HIBBERT HIBBERT: I don't think you should
have John here. You must go
away - once. It isn't safe.

(HIBBERT SPEAKS IN
TONES OF NORMAL
HUMAN WARMTH - OBVIOUSLY
ALMOST HIS OLD SELF)

28. 7 Cont'd
CU RANSOME RANSOME: What's the matter?
(NO ANSWER) You keep saying 'we'
- we've got a new policy' ...
Who's we?
29. 8 B
2-S RANSOME/HIBBERT
Door b/g CHANNING (THE DOOR OPENS AND
ENTERS CHANNING ENTERS.
RANSOME LOOKS AT
HIM. CHANNING
IS SILENT. HIBBERT
SEEMS TO MASTER HIS
CONFUSION. ONCE
MORE HE IS COLD,
IMPERSONAL)
30. 9 B
CU CHANNING
31. 8 Cont'd
HIBBERT comes to f/g
& SITS.

HIBBERT: There is no point in going
on with this. Goodbye Mr. Ransome.

(RANSOME LOOKS FROM
HIBBERT TO CHANNING.
CHANNING OPENS THE
DOOR)

RANSOME: (MAKING A LAST ATTEMPT)
Look, if there's anything wrong -
perhaps I can help you...

HIBBERT: There's nothing wrong.
My letter explained everything.
Goodbye.

MUSIC 10
Sting as
for M.9

(RANSOME SHRUGS AND
GOES TO THE DOOR.
HE STOPS, AND LOOKS
AT CHANNING CURIOUSLY,
THEN GOES OUT)

TELECINE 3:

Int. Plastics Factory.
Day.

RANSOME enters SHOT.
He is obviously furious
and confused. He stops
outside the door marked
Strictly Private.

He looks curiously at
it then tries to open it.
It is locked.

He goes. We see
CHANNING watching again.

MSCC NO
Cont'd

SET UP: A,C,B & 2CAMS/

32. 1 A /DOLLY/ 5. INT. UNIT L.B. DAY:

LIZ working at
bench LOF. See
APPARATUS f/g. BRIG
enters b/g.

(LIZ IS ABSORBED, CARRYING
OUT CHEMICAL REACTION TESTS
ON THE SUSPECTED METEORITE.
THE BRIGADIER ENTERS)

CRAB WITH HIM
FIND LIZ at bench.
2-S LIZ/BRIG.

BRIG: Am I interrupting?

LIZ: Yes.

BRIG: Getting on all right?

LIZ: Fine...Justfine.

BRIG: You've found out what it's
made of?

LIZ: No. But it isn't a meteorite.

BRIG: You've established that
much?

LIZ: Meteorites are the debris
from comets. This has been
manufactured.

BRIG: And it's come from space?

LIZ: There are some faint traces
of heat fusion - it's possible...

BRIG: Still sceptical?

33. 2 C / 2 CAMS /
CU LIZ LIZ: And you - you really believe in a man who's already helped to save the world twice? With the power to transform his physical appearance?
34. 3 A / 2 CAM SET UP /
CU BRIGADIER BRIG: I'm not sure yet - it may not be the same man...
35. 2 Cont'd
CU LIZ LIZ: An alien who travels through time and space in a police box?
36. 3 Cont'd
CU BRIG BRIG: (VERY DRY) The Tardis isn't a police box. It merely resembles one.
37. 2 Cont'd
CU LIZ LIZ: Of course.
38. 3 Cont'd
CU BRIG BRIG: I thought I might have it brought in here for examination.
39. 2 Cont'd
CU LIZ LIZ: Why not? It's always handy to have an extra telephone, isn't it?
40. 4 B
2-S LIZ BRIG BRIG: (LOW VING) Thank you Miss Shaw...

(LIZ LOOKS UP IN
'GIVE ME STRENGTH'
FASHION AND TURNS
BACK TO HER BENCH
AS WE CUT TO)

SET UPS: G, D

41. 1 C 6. INT. FACTORY OFFICE.. DAY.
CU HIBBERT
- PAN HIM L.
LET HIM GO &
HOLD CU CHANNING
- (CHANNING, VERY ALOOF,
AND HIBBERT, MOVING IN
CIRCLE ROUND CHANNING
-- SUBSERVIENT & ANXIOUS)

HIBBERT: But it's not easy - I mean, he'd worked here for eight years -

CHANNING: The correct letter would have fashioned his reaction. Let me remind you again: words are merely signals to the brain. Send the right signals and you can determine the brain's responses.

AS HIBBERT IN
back of shot
SLOW ZOOM OUT
for 2-S

HIBBERT: It's not as easy as you make it sound. People are not always predictable.

CHANNING: That can only be because of a failure in method.

HIBBERT: It's all becoming... difficult.

(HIBBERT IS CONFUSED AND
DISTRESSED BY THE MEMORY
OF HIS MEETING WITH
RANSOME.

42. 2 D

DEEP 2-S CHANNING/
HIBBERT

CHANNING APPROACHES
HIBBERT)

CHANNING FWD for
TIGHT 2-S

CHANNING: All you have to do is to continue running the factory as though nothing had changed - that is your sole concern, Hibbert ...Do you understand?

(CHANNING NOW DOMINATES
HIBBERT IN AN ALMOST
HYPNOTIC WAY)

HIBBERT: I understand.

CHANNING: Good. Two energy units are still missing. They must have landed in soft ground. Their pulsations are not being received.

HIBBERT: How do we locate them then?

CHANNING: If they are not found within a given time they increase their pulsation signals.

43. 3 C

CU HIBBERT

HIBBERT: You speak of these energy units as if they were living things.

(CHANNING TURNS AWAY:
HIS FACE IMPASSIVE)

44. 4 D
CU CHANNING CHANNING: Energy is a form of life.

SHOTS 45 - 48
AS DIRECTED

45. 7. INT. COFFAGE. DAY.

(SEELEY PULLS OUT A
HEAVY METAL TRUNK.
IT IS PADLOCKED.
HE CROSSES TO THE
MANTELPIECE, UPTURNS
A BRASS CANDLEHOLDER
AND THE KEY DROPS INTO
HIS PALM. HE UNDOES
THE PADLOCK, OPENS
THE TRUNK, THROWS ASIDE
SOME RAGS AND REVIVALS
A FAINTLY GLOWING
ENERGY UNIT. HE LIFTS
IT FROM THE TRUNK,
EYEBING IT WITH
REVERENTIAL ADMIRATION)

MUSIC 11
Meteorites
Theme

SEELEY: (STROKING THE GLOBE
GENTLY) You're worth a few pound,
I'll warrant. I'll hang on to you
till they get real keen - put
the price up a bit!

(THE GLOBE STARTS TO
PULSE WITH A PURPLISH
BLUE INNER LIGHT.
SEELEY STARES AT IT
IN FASCINATED WONDER)

build

TELESCINE 4:

Ext. Woodland. Day.

An AUTON is standing
immobile under the
trees. It is clad
in workman's type overalls.

After a second or two it starts to turn, the whole head and body as one entity, rather stiff but not with robot-like jerkiness. The AUTON turns in a half circle, hesitates, swings back 90 degrees, hesitates again...Finally turns a few degrees further then moves off on the line it has pointed. It deviates off-course for nothing. The rotten branch of a tree straight ahead of it is snapped off as the AUTON moves forward...

MUSIC 11
Cont'd

SHOTS 49 - 52
AS DIRECTED

49. 8. INT. COTTAGE. DAY.

(SHELLEY JERKS ROUND
AS A DOOR BANGS AND
A WOMAN'S VOICE CALLS
OUT)

MEG: (VO) Sam? ... You in yet?

(HE HEAVES OPEN THE
LID OF THE TRUNK
AGAIN BUT THE ENERGY
UNIT HAMPERS HIS
EFFORT AND THE LID
CLINGS SHUT AGAIN)

What you doing in there?

(HE HASTILY PUTS THE
UNIT ON A CHAIR AND
LIFTS THE TRUNK LID.
BUT BEFORE HE CAN
REPLACE THE UNIT HIS
WIFE ENTERS. HE
STRAIGHTENS GUILTILY
AND TRIES TO HIDE
THE ENERGY UNIT
WITH HIS BODY.

MEG IS IN HER MID
FORTIES, A THIN,
DEPRESSED LOOKING
WOMAN IN A CHURCH
JUMBLES SALE COAT.

SHE REGARDS HIM
SUSPICIOUSLY)

MEG: (cont) Why didn't you answer
me?

SEELEY: Never heard you come in.

MEG: What you doing with that old
box?

SEELEY: Nothin' .

MEG: Sam Seeley - you ain't been
thieving again have you? Cos if
you have...

SEELEY: Oh that's nice in't it?
Uh? Accusing your own husband...

(SHE OPENS THE LID OF
THE TRUNK AND LOOKS
SUSPICIOUSLY INSIDE)

Satisfied?

MEG: Hm...

SEELEY: Then go and get me some
grub woman, I'm hungry!

(SHE LOOKS AT HIM A
MOMENT LONGER, SNIFFS
AND EXITS. HE PEEPS
AFTER HER TO SATISFY
HIMSELF THAT SHE HAS
GONE THEN TAKES THE
UNIT AND PUTS IT BACK
IN THE BOX, CLOSES
THE LID)

MUSIC 12
M 2?

TELESCINE 5:

Ext. Woodland. Day.

loose rhythm

The AUTON suddenly stops,
casts around as if
scenting a lost scent.

SET UPS: C, D

MUSIC 12
Cont'd

53. 1 C 9. INT. HOSPITAL PRIVATE WARD. DAY.
2--S HENDERSON/WHO

PAN HENDERSON L.
INTO 2--S with NURSE

(THE DOCTOR STILL LIES
SEEMINGLY UNCONSCIOUS
ON THE BED. HENDERSON
IS EXAMINING HIM. THE
NURSE IS ALSO PRESENT)

HENDERSON: Still no change ...
well, Dr. Beavis is on his way
down specially to examine him.

(HENDERSON GOES TO THE
DOOR AND LOOKS AT THE
DOCTOR)

And I wonder what our high and
mighty consultant will make of
you my friend? You two ought
to get on very well...our Dr.
Beavis's more than a little
eccentric himself!

HE EXITS

PAN NURSE BACK
to DR. WHO

LET HER GO

HOLD WHO

(THE NURSE TRIES NOT
TO SMILE. HENDERSON
GRINS AT HER AND EXITS.
THE NURSE STRAIGHTENS
THE DOCTOR'S PILLOWS
WHEN SHE TOO EXITS.
AFTER A MOMENT THE
DOCTOR'S EYES SNAP
OPEN. / HE SITS UP,
COMPLETELY ALERT)

54. 2 D
CME DR. WHO

DOCTOR WHO: Clothes! I wonder
where they put my clothes...

SET UPS: B, C

55. 1 B 10. INT. UNIT LABORATORY. DAY.
APPARATUS f/g
BRIG/LIZ/Tardis

(cont'd over)

(THE TARDIS HAS BEEN
INSTALLED IN A CORNER
OF THE LABORATORY. THE
BRIGADIER AND LIZ ARE
LOOKING AT IT)

LIZ: Now all you have to do is
borrow a key from the police.

BRIG: I've got a key here. (HE
PRODUCES IT) Henderson found it
in the Doctor's hand.

CRAB L. with BRIG

(A BUZZER SOUNDS.
THE BRIGADIER GOES
TO THE INTERCOM)

Lethbridge Stewart.

VOICE: (FILTER) Major General
Scobie to see you, sir.

56. 2 B
DEEP 2-S BRIG/LIZ

BRIG: Scobie? What on earth...
All right, show him up./ (TO LIZ)
He's our liaison officer with the
regular army. Got to keep in with
him.

LIZ: You don't expect me to salute
him, I hope?

BRIG: If you could bring yourself
to be a little less astringent,
Miss Shaw.

CRAB to HOLD LIZ f/g
AS BRIG GOES U/S
to MEET SCOBIE

LIZ: I didn't ask to come here -
remember?

(A BRIEF KNOCK AT THE
DOOR) - (SHOWN IN BY EXTRA)

SCOBIE: (ENTERING) Sorry to
interrupt, Stewart -

BRIG: You're not, sir. Always a
pleasure to see you.

SCOBIE: This meteorite operation - anything further?

BRIG: Not much, I'm afraid. We've found the fragments of one, though - Miss Shaw is studying them.

(SCOBIE LOOKS AT LIZ
AND AT THE PIECES OF
COLOURLESS PLASTIC
ON THE BENCH.)

SCOBIE LOOKS ADMIRINGLY
AT LIZ)

Miss Shaw, General Scobie.

SCOBIE: How d'you do. Lucky fella Stewart having a pretty face around the place.

BRIG: She's not just a pretty face sir.

SCOBIE: No...no.

(HE TURNS TO
BRIG)

Newspapers seem to have gone wild over this business.

(SCOBIE NOTICES THE
TARDIS IN THE CORNER.
HE TURNS TO THE
BRIGADIER)

My dear chap. What are you doing with a police box?

BRIG: Well sir, I ...

57. 3 C
CU LIZ

LIZ: Camouflage, General. It isn't really a police box. It's a space ship!

58. 4 B

CU SCOBIE

(SCOBIE LOOKS AT HER, NOT
QUITE SURE HOW TO TIE HER
PANTIE).

TELECINE 6

Ext. Hospital Gates.

An old Rolls Royce is now
parked in the drive.
Down the drive comes a land
rover, screeches to a halt
beside FORBES. MUMRO looks
out, sees the Rolls.

MUMRO: Where did that old crate
come from? (INDICATING ROLLS)

FORBES: Belongs to some hospital
bi-wig sir. Just arrived. Made
me promise to keep an eye on it!

MUMRO: Never mind that. Hop in
Carpetal.

FORBES: Sir?

MUMRO: Hurry man. Section Three
have turned up one of these
meteorites.

FORBES gets in beside
MUMRO and the vehicle
accelerates away.

END TELECINE 6

MUSIC 13
Comedy
Escape
? M 6

59. 1 D (CORRIDOR 1)
CU WHO, head round
door

11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

(THE DOCTOR, STILL IN HIS
HOSPITAL GOWN TOPS HIS HEAD
CAUTIOUSLY FROM HIS ROOM.

HE ENTERS THE CORRIDOR,
THINKING HIS PEOPLE ARE OUT
HE LEAPS INTO THE LOCK
ROOM.

60. 2 D
W/A LS CORRIDOR
WHO FWD & OOF R.

THE DOCTOR AND BLAVIS COME
THROUGH THE CORRIDOR. BLAVIS
THINKS HE HEARS THE CLANG OF
DOOR BEING SHUT).

61. 3 (CORRIDOR 3 - by 'Ladies')

DR. WHO into shot
Hears voices.
Goes into 'Doctors'
Room'

HENDERSON: (VO) Good morning, sir?

(OOV)

BEAVIS: Terrible! You know, there's
no room for a decent car on the
road these days.....

MUSIC 13 Cont
FX: Footsteps

(HENDERSON HIDES HIS SMILES.
STOPS OUTSIDE THE LOCKER
ROOM.)

SET UP:

62. 1

LS ROOM.
WHO INTO SHOT
PAN HIM L. to
shower area.

11A. INT. LOCKER ROOM. DAY

(DR. WHO ENTERS ROOM &
REALISES THERE IS
NOWHERE TO HIDE. HE
SEES THE SHOWER.)

SET UP:

63. 1

CORRIDOR 3
See HENDERSON &
BEAVIS into shot

11B. INT. HOSPITAL CORRIDOR

(DR. HENDERSON & DR. BEAVIS
GO UP TO & THRU' LOCKER
ROOM DOOR.)

BEAVIS: What are all those toy
soldiers playing at?

HENDERSON: They found the patient,
sir.

BEAVIS: And shot him, eh?

9(THEY GO THRU' DOOR)

64. 1 12. INT. LOCKER ROOM, 'DAY

LS ROOM
HENDERSON & BEAVIS
IN THRU' DOOR

HENDERSON: Yes, it was rather
unfortunate. He was ...

PAN WITH BEAVIS
TO SEE WHO under
shower

BEAVIS: Typical!

Noise of
Shower

(HENDERSON HELPS HIM
OFF WITH HIS CAPE)

I left my car outside the main
entrance. They won't go crashing
about with guns and things near
it will they? (HE RINSES HIS HANDS)

HENDERSON: It'll be alright, sir.
Perhaps you'd care to come to my
office and we can discuss the
patients' records before you
examine him, sir.

BEAVIS: Good idea - could do
with a cup of tea too.

(HENDERSON HAS HUNG
THE CAPE AND HAT IN
ONE OF THE LOCKERS.

HE AND BEAVIS EXIT)

65. 1 12A. INT. CORRIDOR 3 MUSIC 14/
as for M13
LS CORRIDOR 3
HENDERSON & BEAVIS HENDERSON: (AS THEY GO) THIS IS
THRU' SHOT a most unusual case sir, I've
never seen anything like it before
...

(THE DOOR CLOSES.

66. 1 12B. INT. LOCKER ROOM. DAY
LS ROOM.
SEE DR. WHO
EMERGE from shower (DR. WHO NOW WRAPPED IN TOWEL)
HE LOOKS INTO THE
LOCKERS AND FINDS
BEAVIS'S CLOTHES.
HE CHECKS THROUGH
ALL THE OTHER LOCKERS
AND HURLS THE CLOTHES
HE FINDS ONTO THE
FLOOR BESIDE HIM.

HE BEGINS TO MAKE
HIS SELECTION)

TELECINE 7:

Ext. Woodland. Day.

We see a GROUP of
U.N.I.T. SOLDIERS
carefully digging a
small hole.

They extract one of
the energy units.

As they extract it
from the hole, it
starts to pulsate
with light.

NEW ANGLE: Another
part of the Area.

We see the Auton.
It stops, as though
hearing something,
turns round, pauses
and then starts off
rapidly through the
undergrowth.

MUSIC 15/
as for M11

(build)

NEW ANGLE: The GROUP of U.N.I.T. MEN are carrying the energy unit carefully towards a landrover parked in a country lane.

MUNRO approaches them.

The unit is held by ONE SOLDIER - it has been placed carefully in a cardboard box, nestling on a bed of cotton wool and looking rather like an egg.

MUNRO looks at it, then at FORBES.

MUSIC 16
cont'd

just rhythm ?

MUNRO: Weird looking thing ...

FORBES: Yes sir ...

MUNRO: Get it into the vehicle and back to the U.N.I.T. labs right away. I'll radio the good news to the Brigadier.

FORBES: Right sir.

MUNRO leaves.

FORBES turns to the OTHER MEN.

FORBES: Right fellas - over here, careful like eh?

The MEN move towards the landrover with the energy unit.

END TELECINE 7.

FADE M16

MUSIC
as for M13

67. 1 13. INT. LOCKER ROOM. DAY.
TIGHT SHOT WHO'S BOOTS

TILT UP & ZOOM OUT to SEE WHO'S GARB for 1st time.

(DOCTOR WHO IS NOW DRESSED IN DARK TROUSERS, A FRILLY FRONTED SHIRT AND IS IN THE PROCESS OF TYING HIS FLOPPY TIE.

DOCTOR WHO PREENS
HIMSELF, OBVIOUSLY
PLEASED WITH THE
RESULT OF HIS
VARIOUS IF RATHER
ODD FINDS OF CLOTHING.

MUSIC cont'd
Will he make
make it, won't
he?

68. 2 MIRROR SHOT
MCS DR. WHO

HE DONS THE CAPE
AND FINALLY THE HAT.
HE LOOKS AT HIMSELF
IN THE MIRROR,
STRIKES SEVERAL
POSES AND DURING
THIS FINDS THE
KEYS OF BEAVIS'S
CAR IN A POCKET IN
THE ULSTER.

69. 1 Cont'd
MS WHO. HE GOES
to door

HE BEAMS WITH DE-
LIGHT, AND TURNS
TO THE DOOR.

AS HE OPENS IT,
WE HEAR VOICES
(OUTSIDE)

70. 3 13A. INT. CORRIDOR 3

As for Shot 65
MS WHO. at door
ZOOM IN to MCU

BEAVIS: (O.O.V) But the man
must be a freak!

HENDERSON: (O.O.V) I assure you
sir that everything on that report
has been checked and double-checked.

71. 1 Cont'd 13B. INT. LOCKER ROOM

DR. WHO A/B
He moves to get
ccat

(DOCTOR WHO GENTLY
CLOSES THE DOOR.

THEN HE GRABS HIS
OLD COAT AND STARTS
TRANSFERRING VARIOUS
MYSTERIOUS OBJECTS
FROM IT TO THE POCKETS
OF HIS NEW ONE.

72. 4 CU WATCH

ONE OF THEM IS AN
OBJECT LIKE AN OLD-
FASHIONED TURNIP
WATCH.

73. 5 CMS DR. WHO

HE LOOKS AT THIS
WITH SOME SATIS-
FACTION BEFORE
STOWING IT AWAY)

/SET UPS: From brick end & reverse/

74. 1 A 14. INT. HOSPITAL CORRIDOR. DAY.

MLS CORRIDOR 1.

(cont'd over)

SEE HENDERSON &
BEAVIS.

(WE SEE BEAVIS AND
HENDERSON WALKING
DOWN THE CORRIDOR)

MUSIC con 'd

AS THEY COME
to f/g

HENDERSON: These anomalies are
completely inexplicable!

SEE WHO b/g

BEAVIS: Well let's go and see
this ... this freak. I shan't
believe it until I see it with
my own eyes!

(THEY HEAD TOWARDS
THE PRIVATE WARD
ROOM.

75. 2 A
CU DR. WHO

THE DOCTOR OPENS
THE DOOR OF THE
LOCKER ROOM AND
PEERS AFTER THEM
THEN GOES OFF.)

76. 1 Cont'd
As for 74
WHO clears

AFTER A BRIEF MOMENT
THE DOOR OF THE PRIVATE
WARD, WHICH HENDERSON
AND BEAVIS WENT INTO,
OPENS AND HENDERSON
RUSHES OUT)

77. 3 B
REVERSE LS CORRIDOR

HENDERSON: Nurse!

SEE BEAVIS &
HENDERSON

(BEAVIS FOLLOWS HIM
OUT)

BEAVIS: Look here man, is this
some sort of prank? Where is this
patinet?

HENDERSON: That's what I'd like
to know. Nurse!

TELECINE 8:

Ext. Hospital Entrance.
Day.

DOCTOR WHO climbs
into Beavis's car,
starts up and drives
off.

Happy
Escape

END TELECINE 8.

SET UP: B

MUSIC Cont'd

78. 1 B /DOLLY/
LS BRIG.

15. INT. UNIT LABORATORY. DAY.

TRACK OUT ASH
HE FWD.
FIND LIZ f/g(THE BRIGADIER SLAMS
DOWN THE TELEPHONE)
LIZ AT BENCH 2)BRIGADIER: They've let him
escape again! (SHOUTING FROM
OFFICE DOOR)LIZ: Your mysterious Doctor?BRIGADIER: I am surrounded by
idiots! Oh, well - at least he
won't get very far.LIZ: You mean before your men
shoot him again? (BREAK U/S TO
BENCH 4)CRAB R. to take
BRIG to TARDISBRIGADIER: I don't find that
funny! (CROSSES TO TARDIS) With-
out this machine the Doctor is
stuck. He can't leave earth.LIZ: You were about to open
it ...BRIGADIER: Yes ...(HE TAKES OUT THE
KEY AND LOOKS AT
IT)TIGHTEN ON BRIG.
as LIZ GOES TO
Bench 2 again.LIZ: I think you should. There
might be a policeman locked inside.(THE BRIGADIER FITS
THE KEY INTO THE
DOOR, BUT IS UNABLE
TO TURN IT)BRIGADIER: That's odd.79. 2 B
DEEP 2-S LIZ/BRIGLIZ: Wrong key?

BRIGADIER: Then why had he got it in his hand?

LIZ: Well, if it's the right key there's only one other explanation.

BRIGADIER: What's that?

LIZ: Your idiots have brought you the wrong police box.

(THE BRIGADIER IGNORES THIS)

BRIGADIER: One consolation though ...

LIZ: I'm so glad ...

BRIGADIER: They've found one of those meteorites - a whole one this time. It's on it's way here now ...

TELECINE 9:

Ext. Woodland Track.
Day.

The landrover heading slowly down the track.

Windscreen view: the track ahead. Suddenly a FIGURE steps out of the bushes and stands slap in front of the approaching vehicle.

FORBES pounds his hooter.

He wrenches the wheel over in an attempt to avoid the FIGURE in the road.

The vehicle swerves madly and heads for the ditch at the side of the road.

MUSIC 17/
'Meteorite'

NEW ANGLE: The AUTON,
C.U. of his EXPRESSION-
LESS FACE, as we hear
the smash of the
vehicle.

ECHO
in climax

The AUTON moves for-
ward.

NEW ANGLE: The
crashed landrover.
FORBES is slumped
across the wheel.

The AUTON gives him
a brief glance, then
moves to the back of
the vehicle. He takes
the energy unit from
its box, turns and
goes.

END TELECINE 9.

DIM

SET UP: A, B

80. 1 A 16. INT. FACTORY CENTRE. DAY.
H/A LS FACTORY

CRAB to FIND CHANNING f/g (CHANNING CHECKING
HIS EQUIPMENT; U/S of
COFFIN.
A LIGHT FLASHES OVER
THE DOOR.

CONTINUE CRAB L.
with CHANNING

HE GOES TO IT AND
UNHOOKS A SPEAKER)

CHANNING: Yes?

HIBBERT: (FILTER) Hibbert.

(CHANNING PRESSES
A BUTTON.

THE DOOR SLIDES
OPEN.

HIBBERT IN for 2-S

HIBBERT ENTERS) ON UPPER ROSTRUM
CHANNING GOES TO DESK

PAN CHANNING TO
DESK

General Scobie will be here soon.

HOLD 2-S

CHANNING: I know. I have almost
finished. (cont ...)

(HIBBERT GLANCES
CURIOUSLY AT THE
COFFIN STRUCTURE)

CHANNING: (cont) I shall need
some more carbon disulphide to-
morrow.

HIBBERT: I'll arrange for a
delivery.

CHANNING: It will be best if you
stay out of this section from now
on. It may not be safe in
future ...

HIBBERT: (LOOKS AT COFFIN) You
mean because of that -

CHANNING: The autons are not
selective. If you come in here
without my protection you could
be killed.

HIBBERT: I thought you had control
over them? You told me they were
just walking weapons.

81. 2 B

CU CHANNING

CHANNING: I can control them but
their over-riding function is to
kill. And you will appear as
just another target. Stay out
of this section.

TELECINE 10.

Multi-Storey Car Park
Day

DOCTOR WHO drives
up the ramp, in
Beavis's car, and
Beavis's clothes.

The ATTENDANT at
the barrier comes
forward suspiciously.

MUSIC 18/
Ept. Happy
Escape

MUSIC Cont'd

DOCTOR: Alright, alright I
suppose you want to see my pass.

You can forget all that - I
haven't got one.

ATTENDANT opens
his mouth to speak.

DOCTOR: Now you want me to tell
you my name and business. Well,
I'm not going to.

Again ATTENDANT
tries to speak.

DOCTOR: Just you tell Brigadier
Leithbridge Stewart I want to see
him - don't try and tell me he's
not in there - I know he is.

Again ATTENDANT
tries to get a
word in.

DOCTOR: Don't stand there
arguing with me man - get on with
it.

END TELECINE 10

MUSIC Cont'd

SET UP: A

82. 1 A 17. INT. UNIT HQ. DAY.
CMS BRIGADIER

(LETHBRIDGE STEWART
IS ON THE TELEPHONE)

BRI GADIER: You say the thing
was flashing?

MUNRO: (FILTER) Yes, sir. Like
a - well, a beacon, sir.

BRI GADIER: And it wasn't any-
where near the crash?

MUNRO: No Sir - we searched the
whole area.

BRI GADIER: Cordon off the entire
wood. I'll send another company
of men down and we'll go through
that area with a toothcomb.

PAN HIM to door

MUNRO: (FILTER) Right, sir.
(BRIG. HANGS UP, GOES TO DOOR)

SET UPS: D, E, F, B, & 2 CAMS

83. 2 D /DOLLY/ 17A. INT. UNIT LAB. DAY
DEEP 2-S BRIG/LIZ

(WALKS TO LIZ AT BENCH 3)

BRIG. to f/g

BRIGADIER: (SLOWLY) Somebody -
or something - doesn't want us to
get hold of any of these meteorites.

(THE BUZZER GOES.

HE BANGS THE INTER-
COM SWITCH)

Yes?

VOICE: (FILTER) There's a man
here, sir, says he's the doctor
or something - says there's some
property of his here ...

BRIGADIER: The Doctor?

VOICE: (FILTER) Yes, sir. He says you know him.

BRIGADIER: Send him up at once.
(TO LIZ) How the deuce has he found this place?

LIZ: Is this your mysterious man with the police box.

BRIGADIER: Yes.

CRAB L. TO HOLD
2-S AS BRIG X's U/S
R. to door

(HE CROSSES TO THE
DOOR AND OPENS IT,
AS DOCTOR WHO
STRIDES IN)

DOCTOR WHO: Ah, my dear chap!
I can see you're wondering how I found you.

BRIGADIER: Yes.

(DOCTOR WHO PRODUCES
THE OBJECT RATHER LIKE
A TURNIP WATCH.

IT TICKS LOUDER AND
LOUDER, AS HE APPROACHES
THE TARDIS)

84. 3
CU WATCH

85. 4 E
CMC-S BRIG/WHO

DOCTOR WHO: Fortunately I had this, you see. /It homes on the Tardis/- picks up radiations from certain elements unknown on this planet. (CROSSES TO TARDIS) How kind of you to take care of it for me. Do you happen to have the key?

BRIGADIER: I do ... but it doesn't work.

86. 5 F /2 CAM SET UP/
CU WHO

DOCTOR WHO: It will for me.
Let me try.

87. 6 E / 2 CAM SET UP /
CU BRIG BRIGADIER: Not so fast. I've a lot of questions to ask you -
88. 5 F / 2 CAM SET UP /
CU WHO DOCTOR WHO: Questions? My dear Brigadier, it's not a bit of use asking me questions. I've lost my memory, you see -
89. 6 Cont'd
CU BRIG. BRIGADIER: Lost your memory?
90. 5 Cont'd
CU WHO DOCTOR WHO: Or had it taken. The effect is the same. (TAPS HEAD) Great gaps to be filled.
91. 6 Cont'd
CU BRIG BRIGADIER: I see. So you claim to be suffering from partial amnesia -
92. 5 Cont'd
CU WHO DOCTOR WHO: Oh dear, you always did want things spelling out.
93. 6 Cont'd
CU BRIG BRIGADIER: You also claim to be the man I knew as the Doctor. And yet your face is entirely different. How do I know you're not an imposter?
94. 5 Cont'd
CU WHO DOCTOR WHO: Ah, but you don't, you don't! Only I know that. Do you like my new face, by the way? (LOOKS INTO A MIRROR) I wasn't too sure about it myself at first but it's very flexible. It'll be useful on the planet Delphon where they communicate with their eye-brows ... Now that's strange, isn't it? How did I remember that.
95. 6 Cont'd
CU BRIG (THE BRIGADIER IS GROGGY)
96. 7 B
M2-S BRIG/WHO BRIGADIER: All right, Doctor. If I accept all that, there are still things to explain - oh, this is Miss Shaw.
BRIG SITS X'ing ROF
- (DOCTOR WHO IS STILL WAGGLING HIS EYE-BROWS AT THE MIRROR)
97. 8 D
DEEP 3-S LIZ/WHO/BRIG DOCTOR WHO: That's Delphon for 'now d'you do?' ... Miss Shaw. Delighted.

LIZ: (SHAVING HANDS) What are you a doctor of, by the way?

DOCTOR WHO: Practically everything, my dear.

BRIGADIER: From what we can gather, you arrived last night in the middle of a shower of meteorites -

DOCTOR WHO: How exciting! Did I really?

BRIGADIER: Well, objects from space at any rate. You realise I can't let you leave here until I'm sure there is no connection -

DOCTOR WHO: But I've no recollection of last night! That's most unfair. I don't know what happened on my arrival ... What are these?

98. 9

CS 'FRAGMENTS' on bench.

(HIS ATTENTION HAS BEEN DISTRACTED TO THE BENCH)

TILT UP for CM2-S LIZ/WHO

LIZ: Those are bits of what the Brigadier thought might be a meteorite.

DOCTOR WHO: Plastic?

LIZ: It's not thermo-plastic and neither is it thermo-setting. And there are no polymer chains.

(DOCTOR WHO WEIGHS THE FRAGMENTS IN HIS HAND)

DOCTOR WHO: Most interesting. I wonder what was inside.

LIZ: Inside?

DOCTOR WHO: Well, it's obvious from the shape - this was a hollow sphere.

(HE IS LOOKING DEEPLY, MOVING THE FRAGMENT INTO A HILL)

Yes, the space in the centre was about three thousand cubic centimetres, don't you agree?

(LIZ LOOKS AT HIM WITH RESPECT)

LIZ: It's incredibly tough whatever it is.

DOCTOR WHO: The actual material isn't as important as what is contained of course.

99. 10 D
CMS BRIG. BRIGADIER: You're going to help us, Doctor?

100. 9 Cont'd
CM2-S LIZ/WHO DOCTOR: If I do, will you give me the key to the Tardis?

101. 10 Cont'd
CMS BRIG. BRIGADIER: Possibly.

102. 9 Cont'd
CM2-S LIZ/WHO DOCTOR: (NODS) Then go away and let Miss Shaw and I get on with our work, there's a good fellow. (TO LIZ) Do I have to call you Miss Shaw?

(LIZ SMILES. SHE IS TAKEN TO DOCTOR WHO)

LIZ: Just Liz.

DOCTOR: Splendid. (TURNS TO BRIGADIER) Tell me, have any of these things come down?

103. 10 Cont'd
CMS BRIG. BRIGADIER: About fifty - as near as we can estimate.

104. 9 Cont'd

CM2-S LIZ/WHO

DOCTOR WHO: And you've found fragments of only one? No whole ones?

105. 10 Cont'd

CMS BRIG

BRIGADIER: One yes - but there was an accident, it's ... missing.

106. 11

OJ WHO

DOCTOR WHO: The answer's obvious, isn't it? Before your search party arrived the rest of these things were collected.

(HE LOOKS UP AT THEM)

Collected and taken somewhere.
Question is - where?

MUSIC 19
Sting -
Meteorites

TELECINE 11:Ext. Woodland. Day.

RANSOME is moving furtively through the woods. He comes to a high wire-link fence.

There are notices: "Private" and "Security Sector" and "Keep Out".

RANSOME looks about him and then unwraps a heavy pair of wire cutters. He starts to work, cutting a hole in the fence.

END TELECINE 11.SET UPS: C, D/

107. 1 C

CM2-S SCOBIE & MODEL

18. INT. FACTORY OFFICE. DAY.

(CHANNING, HIBBERT AND SCOBIE.

THEY ARE STANDING ROUND A MODEL, WHICH IS A ROUGH LIKENESS OF SCOBIE. HE IS TRYING NOT TO LOOK DISAPPOINTED)

HIBBERT: I must explain this is only a rough approximation, General.

108. 2 D

4-S CHANNING/SCOBIE/
MOLEL/HIBBERT

SCOBIE: Well, it does seem to need a few finishing touches.

CHANNING: That is why we asked you here, General. Our measuring techniques are very accurate but the equipment isn't transportable.

CHANNING to f/g

SCOBIE: I see. Well, I hope it turns out all right.

CHANNING: It will, General, I assure you. Now if you'll come this way ...?

MUSIC 2e/
As for M9
'Curiouser &
Curiouser'

TELECINE 12:

Ext. Plastic's Factory.
Day.

We see RANSOME making his way cautiously across the factory compound.

He enters the premises.

NEW ANGLE:

Int. Plastic's Factory.

RANSOME enters and carefully makes his way through the Mavhine Area. We see the machines relentlessly churning out plastic limbs.

NEW ANGLE: RANSOME comes into SHOT and approaches the door marked 'Strictly Private'.

He takes out a crew-bar and begins to force the door.

build

END TELECINE 12.

SET UPS: B

109. 1 B 19. INT. FACTORY CENTRE. DAY.

DEEP SHOT AUTONS
 PAN R. to find
 RANSOME ENTER U/S

MUSIC Cont'd

(WE SEE THE PLASTIC
 COFFIN AND SEVERAL
 AUTONS STANDING
 MOTIONLESS IN A ROW.)

CRAB R. TO MEET HIM

WE HEAR A SPLINTERING
 NOISE AND PAN ROUND
 TO SEE RANSOME ENTER
 THROUGH THE DOOR.

RADIOPHONIC

HE LOOKS AROUND,
 SEES THE OPAQUE
 COFFIN.

PAN L. WITH HIM
 SEE AUTONS b/g

HE LOOKS CURIOUSLY
 AT IT AND BEGINS
 TO MOVE TOWARDS IT
 PAST THE ROW OF
 IMMOBILE AUTONS.

AS RANSOME PASSES
 THE AUTONS, WE SEE
 THE LAST ONE TURN
 IT'S HEAD.

110. 2 BCU RANSOME

IT TURNS AND BEGINS
 TO MOVE TOWARDS
 HIM AS WE:)

CLIMAX

SUPOSE CAM

End
Credits:

FADE OUT